

A MARXIST FEMINIST ANALYSIS OF SAHIR LUDHIANVI'S SELECTED POEMS

RANA KASHIF SHAKEEL¹, SHUMAILA JAFAR² & MUHAMMAD SHAHBAZ ARIF³

¹Lecturer, Department of English, Punjab College of Science, Faisalabad, Pakistan

¹Lecturer (Visiting), Department of English Literature, Government College University, Faisalabad, Pakistan

²Research Scholar, Department of English Literature, Government College for Women University, Faisalabad, Pakistan

³Professor, Department of English, Dean of Social & Management Sciences, University of Sargodha
(Lahore Campus), Lahore, Pakistan

ABSTRACT

Present research paper tends to do a Marxist-Feminist analysis of the selected poems of an Indian Urdu-Hindi film lyricist—Sahir Ludhianviⁱ. Marxism and Feminism—both deal with the issue of power relation between the powerful and the powerless, and his poetry seems to be the poetry for the oppressed class. Marxism deals with the issue of class conflict while Feminism deals with the issue of gender. The analysis of the poetry also cites the references from Ludhianvi's biography. Besides it, the research explores that as a whole his poetry is the representative of his political ideas as a *Progressive Writer*, but specifically his dealing with the theme of women emancipation is remarkable. The research concludes that Ludhianvi's representation of women is quite genuine and he does not conceal any fact from his readers. Moreover, he not only presents the gloomy picture of women being exploited in the brothels, in the palaces of the bourgeois society, and, historically, in the courts of the kings, but also teaches them to be radical to snatch their due rights.

KEYWORDS: Feminism, Marxism, Woman, Man, Oppression, Exploitation, Emancipation

INTRODUCTION

Present research tends to explore the elements of Marxist Feminism in the poetry of one of the resonant Progressive Writers—Sahir Ludhianvi. Because he was a film lyric composer, it seems that the critics didn't pay much homage to him, and attention to his works. Undoubtedly, his poetry embellished the lips of the singers or reciters, unfortunately a very small quantity of critical work on him is found. His poems are the exact image of the social injustice, economic inequality, and religious disparity. In other words, his work presents the game of power being played between the ethnic groups—the self and the other, the upper and the lower, and the male and the female. Marxist Feminism, unlike, the other Feminist critics do not base the suppression of women on biological characteristics rather they see economic and social orthodox ideologies behind it.

His poetry tackles the problem of women oppression in many dimensions. Women oppression, to him, has many modes—political, social, cultural and religious. The research also pinpoints how his biographical details have been inculcated in his poetry. His poetry is not superficial as it is structured on his own life experiences that have been discussed in details in literature review. In this context, Nadia (2006) views that, "A poet like Sahir's style will perhaps never come again. His own couplet befits his poetry very well. He writes, 'in the guise of incidental experiences/ whatever the world has given to me, I am returning'". His poetry ranges from the religious shrines to the brothels, from the market places to the hoarding stores, from the fields of the *zamindar*ⁱⁱ to the chimneys of the Capitalists, from the East to the West, from the

Colonial India to the Postcolonial India, from his personal domestic life to his student hood and then to his climax as a film poet and a script writer. Whatever the topic he chose, he embeds the theme of exploitation very harmoniously in it. Mir (2006) endorse it as

He would not bound by the tradition or the dominant metaphors of classical poetry. He would not succumb to be known as an artist. Instead, his work would serve as a voice of the movement, as a manifesto for the working class and as a contribution to the vision of the Left... [He subordinated] art to the service of the goals of the movement (p. 152)

LITERATURE REVIEW

Born to the Punjabi Muslim parents—Fazal Din and SardarBibi—of Ludhiana, Ludhian vi remained a lost child, a discarded adult, a chicken hearted youth, a failed lover, and a bachelor throughout his life span. His early painful life and the exploitation of his mother got echo in his poetry. It was all because of the differences of economic and social status between the two where the father was a landlord and the mother belonged to the lower strata of society. According to Mufti's (2004) research:

Sahir's father was one of the richest people of the city. He got married for eleven times in quest of a male child. Sahir's maternal side was not of the equal social status as was being enjoyed by his father, That's why, this marriage was concealed from the society, (p. 25)

But according to Ahmad (n. d.)

His father was a landowner who seems to have two interests in life: pursue carnal pleasures (reportedly, he married 13 or 14 times) and fighting litigations in courts. It was customary for Fazal Din to divorce his wives shortly after marrying them. This is what happened to Sahir's mother, Sardrar Begum, as well.

But she was the most fortunate out of all because she gave birth to a male child—Abdul Hai. Later on, Fazal Din wanted to acquire the custody of Ludhianvi but his mother installed all her efforts to defeat her husband. Singh (2004) records that during the course of litigation; the father took the position that Ludhianvi was not his legitimate son. His conviction was accepted by the lower court, but finally turned down by the Lahore High Court. The court restored Child Ludhianvi's status as the only son and heir of Fazal Din's estate. The mother was designated as his guardian and "under the prevalent Agrarian Laws, Fazal Din could not sell any part of his land without the permission of the guardian.

So he left the mother of Ludhianvi afterwards as a result of which she had to spend a very painful life. His poetry having the theme of womanliness, women rights, and women oppression, women emancipation and prostitution are more likely the inspiration from his mother's sufferings. This mixed pain related to his own childhood and his mother's exploitation by his father motivated him to revolt against the gentry. Since Ludhianvi had separated from his father's property, with this "started the long and arduous phase of struggle of his life" (Pandit, 2006).

A number of women, writes Singh (2004), Ahmad (n. d.) and CPS(2012)ⁱⁱⁱ including PremChoudhry^{iv}, IsharKaur^v, Amrita Preetam^{vi}, Lata Mangeshkar^{vii} and Sudha Molhotra^{viii} fell in love with him but their love went to dogs and Ludhianvi died a bachelor. Out of all, Amrita's love affair was the most significant and famous. According to Komuraiah (2014), even after his death, she always longed for his coming back. Unlike him, she was very brave and confessional in this matter. A very famous incident of Amrita's life has been quoted by Komuraiah (2014) as:

One day her son came to her and said that "People say that I am Sahir Uncle's son". Since she was a bold lady, she replied, "I wished you were Sahir Uncle's son", She had inner courage and conviction (p. 396).

Mufti (2004) notes that he did not get married throughout his life and till his last breath he could not decide with whom he should get married. It was not so easy because he was coward and avoided responsibilities. Amrita, writes Singh (2004), used to say, "Sahir could only weave dreams but never espouse anyone". In *Enigma of Sahir's Poetry*, Ahmad (n. d.) presents another fact that "He was lonely and forlorn. His only solace was his mother, for whom he had an abiding love" (p. 23). Singh (2004) expands this idea as:

Because of his doting on her, he developed a distrust for other women (gynephobias) and fear of marrying (gamophobia)... Sahir developed a strong mother-fixation and loathing for his father: the relationship was an example of the Greek Oedipus complex, which made him incapable of consummating the few love affairs he had in the short life of 59 years.

His poetic work and its tones belong to the PWA^{ix}. Mir (2006) summarizes that being an ardent lover of PWA his works gave voice to the *Subaltern*. He is no doubt from the same line of Rashid^x, Majaz^{xi}, Faiz^{xii}, Jalib^{xiii} and others but most of all, he remained under the steady influence of Faiz and Majaz. Pandit (2006) points out,

In fact, so much so, in his early poetry, Sahir was suspected of echoing Faiz, the same soft soulful voice... but soon, his own experiences came to influence his poetry, a deep sense of revulsion against the class... whose (representative) was his own father

Mir (2006) describes that Ludhianvi got the climax of fame with his debut anthology *Bitter Words*^{xiv} but later on, he moved totally towards Indian film industry writing lyrics for movies. In 1971, his other anthology *Come That We May Weave a Dream*^{xv} that was preceded by *The Gypsy Sings On*^{xvi}, came on the literary scenario of the subcontinent. In either type of poetry, Ludhianvi does not disconnect himself from the bitter realities of life. Mir (2006) says that his poetry is the poetry of the lay man sung by even the men of streets. It is very near to the hearts of the people because of its realism and depiction of the subalterns. It has been accepted by the critics that

In the mould of the other Progressives, Sahir constantly sought to use his poetry to speak on behalf of the unsung workers whose labour lay unacknowledged, obscured and forgotten by history even when the creations of their endeavour [were] celebrated (p. 155).

Sahir's poetry also exposes him to be great nihilist and his poetry between 1st and 2nd world wars reflects this very forcefully. His poetry presents the dying wishes of lovers when "the young men [were being] conscripted in the [British] army, and [left] their homes, often never to return" (p. 158). Jafari (2004) proceeds on that he was terrified of 3rd expected war. He quotes from Sahir's long poem *The Shadows*^{xvii}

In the last war only the homes went to ashes

It's not strange that this alienation be burnt now

In the last war only the bodies were burnt

It's not strange that these shadows be burnt now (p. 167)

The same resistance against the British atrocities can be well seen in his other poems like *Life is Giving Blood*^{xviii} and *O Civil Humans!*^{xix} His poem *The Shadows* depict the deplorable condition of the Indian people who had to leave their homes and relations for the sake of their masters' purposes. A very heart rending image of broken relations due to colonial powers has been painted in *The Shadows* as:

I still remember that evening redded by the sun's blood

I still remember the denouement of the golden dreams of love

That evening I realized that in the commerce houses of wealth

The intimacy of two innocent souls is also traded

That evening I realized that when a father loses his farm

The priceless symbol of a mother's love is also traded

That evening I realized that when a brother dies at war

In the marketplace of capital, a sister's youth is also traded (Mir, 2006, p. 159).

His poetry exhibits him to be a universal writer for who me man is superior to the boundaries of time and space. In his poetry, although, he craves for the rights of Indian Muslims, he wishes to see an India pure of human persecution on the basis of culture, social norms and religion bondages. He believes that human life and blood are universal. For him,

Split[ing] blood, whether of friend or foe, [is] human blood after all; whether war [is] fought in the East or West, it shattered peace for everyone; whether fields [are] burnt on one side of the border or the other human beings [are] writhed with the pain of starvation (p. 161).

THEORETICAL FRAMEWORK

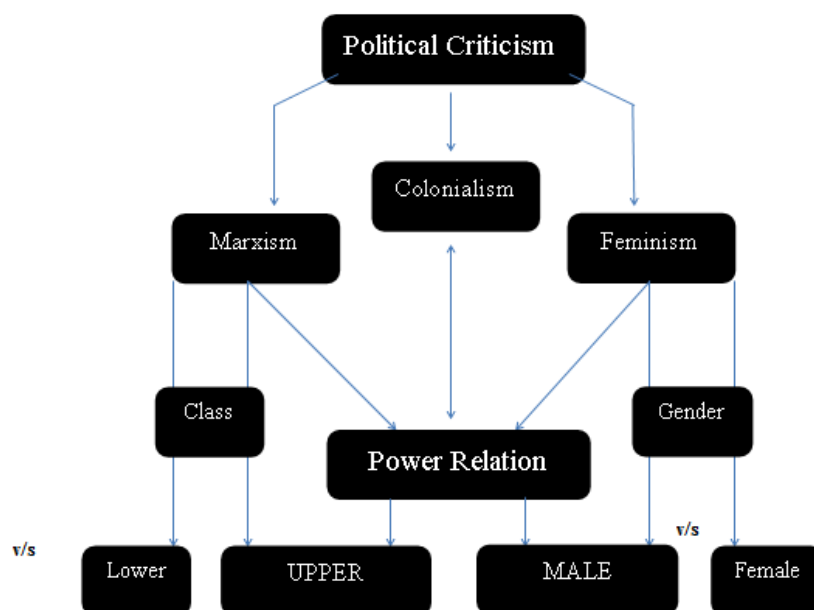


Figure 1

Bertens (2003) presents three modes of political criticism—Marxism, Colonialism and Feminism that highlight the factor of power relation between classes, between races and between genders respectively. Therborn (2008) describes that Marxism is not just an old theoretical corpus that gained high importance between 1880s to 1970s during the two most striking historical social and political movements—*The Labour Movement*^{xx} and *The Anticolonial Movement*. Undoubtedly like many other theories Marxism was also significant to Feminism, “from Clara Zetkin^{xxi} and Alexandra Kollontai^{xxii} to those of Simone de Beauvoir^{xxiii} and, later, Juliet Mitchell^{xxiv}, Frigga Haug^{xxv} and Michele Barrett^{xxvi}” (p. 94).

Wright (1994) views that both Marxism and Feminism are emancipating traditions in that they envision “the possibility of eliminating from social life certain form of oppression” (p. 211). He further says that Feminism comes across certain social, political and cultural obstacles to eliminating male oppression as Marxism does with the capitalists’ oppression. So, both Marxism and Feminism “as emancipating traditions of social theory [build] around the critical analysis of particular forms of oppressions—class oppression and gender oppression” (p. 212). Moreover, he expounds that there is a well-organized, epistemological reciprocal relationship between gender and class. Though gender and class are different from each other, they are analytically two dimensions of social relations [to which Bertens (2003) calls modes of political criticism] “which interact rather than that gender/class as a unitary category” (p. 213).

First Wave Feminist theory was the first radical movement that furthered Feminism to the boundaries of rebellion, resistance, Marxist Feminism, Socialist Feminism, Psychological Feminism, and Eco feminism. Whatever the name of the theory was, its first and foremost purpose was to propagate the miserable plight of women in context of epistemological ideologies set by the potent class. So “Feminists [hope] to create a society in which the female voice would be valued equally with the male” (Bresseler, 2003, p. 103).

Discussing Marxism along with Feminism is a matter of complex relationship between gender and economy. Juliet Mitchell’s early essay *Women: The Longest Revolution* (1986) was a pioneering attempt, contra “the ahistorical work of radical Feminism like Millet and Firestone, to historicise the structural control patriarchy exert in relation to women’s relation to women’s reproduction functions” (p. 22); and Sheila Rowbotham in *Women’s Consciousness, Man’s World* recognized both that working class women experience the double oppression of the sexual division of labour at work and in the home, and that Marxist historiography had largely ignored the domain of personal experience, and particularly that of female culture (Selden, Widdowson & Brooker, 2005, p. 125).

Although psychoanalysis is the school of thought that has been most influential upon Feminism, some Feminists prefer to approach questions of gender from a Marxist vantage point. Marxist Feminism tends to draw upon Marx’s base/superstructure model of society in order to argue that gender distinctions are entirely a function of economic rather than anatomical or of production factors, and the forces of production constitute the economic base of a given society and that this base determines in turn the ideological superstructure. From the Marxist point of view the class structure is primary and gender difference secondary. Furthermore, the suppression, according to Marxist is either through making the women confining among the four walls of the house or through certain menial and poor standard task in the public sphere.

ANALYSIS

Ludhianvi belonged to PWA and throughout his life, his poetry always went against the capitalist and Zamindar class. He was the poet of down-trodden, oppressed and being exploited humanity. This fact can vividly be noticed in his poem *My Lyrics Are Yours*^{xxvii}. He looks revolutionary and wishes to spark the fire of revolt into the souls of

oppressed labourers and being ground peasants. Third stanza of the poem is remarkable for its Feminist approach which is in actual echoes the communist tone. In the previous discussion (literature review), we have come to know that via his poetry he not only acknowledges the labour of the labour class but also makes them realize their worth. Following lines are very eloquent to fulfil the purpose:

From this day, O workers and labourers!

My lyrics are yours

Hungry folks! From now on my sorrowful tenors are yours

From this day onward, my poetry shall exist to melt the chain that bind,

From this onward, I shall spew not dewdrops, but sparks of fire (Ludhianvi, 2004, p. 119) (Trans Pandit, 2006).

His ever best poems *rising of Communism*, *Lenin 1917*, and *Lenin 1970* reflect his accolade for the communist school of thought. Mir (2006) endorses that "Sahir can be seen as loyal soldier of the PWA and its exemplary poet" (p. 152). His stricture on gender based exploitation is not divorced from his class based exploitation done on the part of the bourgeois class. Previously (in literature review), we went through the fact that he was the great supporter of women rights and was against those who kept them down on account of their wealth. One of his most outstanding poems whose very first couplet "The people think that a woman is merely a body/ They don't think that she has a soul too" (Ludhianvi, 2004, p. 429) strikes on various theories of Feminist literature. Notable is the pathetic tone and that of sarcasm. Sarcasm is on those who, according to Marxist Socialist theories, being the wealthy and dominant use the bodies of women either for sexual pleasure or for the multiplication of their generation. Same was the case with Ludhianvi's mother whom his father betrayed and disgraced (see literature review). In the same poem the following symbolic lines support the former argument as:

Generation multiplies by force, intercourse is cruel

This practice is in us not in the uneducated birds

We, who are shouldering the civilization of man,

No barbarer like us is among the jungle beasts

I am a died off spirit in the skeleton of robbed body

Where should I go to burst out my own luck (p. 430)

The phrase "Uneducated birds" stands for the hunting birds and jungle beasts which are cruel in their treatment to the lower strata of birds and animals in a bloody and rash way. These uneducated birds and jungle beasts are less cruel than the rich masculine community who purchases rather pounces over bodies and dulls the souls of weak class of women. In the same poem the Feminist voice of a distorted soul has been raised when it questions against the male oppression. It has been made clear that the so called love (ironically) of land-lord male folks does not care for the feelings of the women whose bodies for them are just like the sexual organs from which they get pleasure. The lusty short-sightedness and blind souls of them do not know "What is a soul... / the people consider a woman's shriek a song" whose melody provides their sexual desire a temporary solace. Although the shriek is a painful cry resulted in imposed love making, yet the buyers of love or the looters of virginity seek enjoyment, find taste, acquire pleasure and mental peace.

Same treatment can be seen in *The Brothels*^{xxviii} and many other untitled poems where the same Marxist Feminism endeavours for the emancipation of women. The poems are absolutely the notes of resistance and the radical approach towards the betterment of the plight of the down trodden women. Ludhianvi's poems often give an Oedipus complex where the woman, the daughter and the representative of Eve, is being cursed by the son of Eve. Ludhianvi is against such anti-woman relationship here the woman is accused while the man is purged. A poem starts with the lines, "The woman begot the man, the man brought her to bazar" (p. 457). In the preceding lines of the poem, Ludhianvi becomes more scathing and subversive to curse the obnoxious acts of man:

The men are authorized for every type of cruelty

The woman is not allowed even to weep

The men are panelled for every sort of luxury

The woman's life is a sin

The men can enjoy millions of wedding beds

The woman has just one pyre

The woman gave birth to men

The men brought her to the bazaar (457)

The poem, sharing the same theme with that of *Brothels* pelts the bursts of satire on the contemporary bourgeois class who bring the same sacred body to the bazaar. It is the same body as gives birth to them, and also "[to] Prophets and remains still the daughter of Satan / she is that unlucky figure who shares bed with her sons" (p. 458). Ludhianvi criticizes bourgeois class as the effective stimulus behind the running hustle and bustle of the brothels and the markets of women bodies. The previous discussion about Feminism and radical movements about it are valuable to assess these arguments. The resistance becomes fierce when the poet, being the follower of Progressive Movement radicalizes his views about the life of women, especially the women of brothels. The so called gentry of the country are the main cause of the economic and physical suppression of the women. There might be many reasons of the women's joining of brothels but the dominant reason is always the financial depression, which transcends age to age with the same intensity. Ludhianvi takes the so called gentry including the Hindu landlords and *Baniyas*^{xxix}, and Muslim *ashraaf*^{xxx} of his time with iron hands. Ahmad (2004) views that:

The most striking features of Sahir's poetry are the intensity of thought, utter sincerity, pathos for the downtrodden and a novel treatment of his subject matter. In his immortal poem *TajMahal*, Sahir describes the monument as a symbol of tasteless proclamation of love, more exhibitionist than real [...] Concluding finally, that the great Mughal emperor, with the help of his enormous wealth, ridiculed the love of the poor and the deprived....in another great poem, *Chaklay (Brothels)*, he places a mirror before the honourable and the respectable to show them the scares caused by an unjust and hypocritical society [...] His scathing criticism of the pious acquires a deafening pitch in the poem.

He views the same thing as: "Shyness of the world nurtures in the lap of poverty/ the path starting from hunger ends at Brothels/ The lust of men converts into the sin of woman" (Ludhianvi, 2004, p. 458). When this happens, the courts and chambers of the elite class are decorated with the beauty of the dancers and the anatomical geographies of

the silent prostitutes, as the rhymester concludes: “She is measured against dinars, where she is sold in bazaars /She is made to dance nakedly in the courts of vagabonds/ This disgraceful commodity is distributed among the nobles”(p. 457) and the spectators “consider the shrieks of the woman a melodious song ”(p. 429) the vicious and obscene atmosphere of Brothels has been sketched out as:

The jingling trinkets at casement bright
 Tambourines athrob’ mid gasping life
 Cheerless rooms with cough alive;
 Where are they who praise, the pious Eastern ways?(p. 460).

The refrain “Where are they who praise, the pious Eastern ways” (p. 460) is a direct slap on the faces of those who raise just hollow slogans of Orientals’ purity but are inversely highly corrupt and are corrupting their own philosophies. His tone is mostly affected by Hinduism and it is vivid in his language and references. Partly he talks about Eve and partly about Raadha to intensify his argument and make his fellowmen alive to the reality of relationship between man and woman.

Help, O Help, this daughter of Eve!
 Radha’s child, Yashoda’s breed;
 The prophet’s race, Zuleikha’s seed;
 Where are they who praise, the pious Eastern ways? (p. 460).

The poem is a chain of sensuous images of the Brothel bazars. In the last stanza, ‘the daughter of Eve’, ‘Radha’s child’, ‘Yashoda’s breed’, ‘The Prophet’s race’ and ‘Zuleikha’s seed’—the range of allusions represent a woman’s inborn purity. The radical Sahir, the wizard of words picturizes the markets of women bodies in his *Brothels* with complete fidelity. His Feminist images transcend the religious and theological boundaries. During the course of ‘boistrous laughs’, ‘vulgar words’, ‘obscene remarks’, ‘the betel spits’, ‘audacious look’, and ‘filthy speech’ being pelted on her, she is forced to dance. The women, according to him should be taken as lovely creature rather than just the “‘aurat’, a word standing for a female sexual organ”(Jalal, 2008, p. 213). Through the paradigms of base and structure the poetry challenges the so called gentility of the Ashraaf, across all ages and cultures. *At the Tomb of Noor Jahan*^{xxi} also describes the same theme but the difference between the present time of capitalists and classical time of kings is that in past the palaces of the kings used to be the bazars of beauty themselves. In this ironical poem, the poet presents,

How for the solace of arrogant kings,
 For years the bazars of beauty were soiled
 How for the savour of lusty eyes,
 In red palaces the young bodies were piled (p. 123).

Ludhianvi’s voice for women emancipation and revolt against the prevailing customs is often mix with his romanticism, His romantic songs also divert our attention towards the prevailing inequality in the society where the male class has every right to savour whereas the female class has to sacrifice its wishes at the altar of customs and traditions. He

wishes the women should revolt against every such power that snatches the right of love from her. He composes the same notes of revolt as:

I view the purity is only an illusion of customs

Why do you keep faith in them?

If you prefer the world to me.

Why do you remember me, and shed tears (p. 37).

As we know that Ludhianvi remained hostile to the *zamindar* and capitalist class throughout his life due to his mother's miserable plight, he looks immensely grieved at the sight of the daughters of peasants, the daughters of the *watan*^{xxxii}, and the old miserable women. Many of such glimpses in the light of colonial criticism have been discussed in the literature review. Like Iqbal, Faiz and many others, Ludhianvi highlights the economic disparity between the upper and the lower classes. He writes, in the poem *Bengal*,

Do the mills knit the piles of silk,

So that the daughters of the land

Be deprived of even threads (p. 93).

Same picture has been shown, when the poet condemns the hoarders of wealth and wheat. In another untitled poem, through an old woman's plight, he wishes to highlight the crime of black money that also darkens the lives of the others. He prays to God for their punishment in whose presence "The old miserable woman died of starvation" (p. 456). Except it, the tragic heroine of the poem, the representative of all women, is so unfortunate that;

To see her home, wealth returned from the outpost

Eating the leftovers, she used to drink boiling water

Let her die, she was already a living corpse (p. 456).

Ultimately, he ends the poem by saying "Live long wealthy people/ Live long traders of wheat" (p. 456). His poetic art embellished with the communist ideas gets more strength when he presents a peasant's daughter coming out of banglow in one of his poems (). He does not elaborate what happened to her but he describes her as a terrified girl holding a note of money, and covering her breast. Another of his poem also condemns the hegemony of religion, particularly the Hindu religion. He complains to God as:

You have mixed the fire of pyre in the *sindhhor*^{xxxiii} of my *maang*^{xxxiv}

What a justice of yours is this O numb god! (p. 428).

CONCLUSIONS

Ludhianvi's poetry, doubtlessly is the poetry of revolt against the class system, customs, religion and gender discrimination, but along with these aspects the issue of women has handled more forcefully—in the simulacrum of a peasants' daughter, an old woman, a poor lady, a brothel woman etc. but behind all this he sees the bourgeois class. Exploitation of women on the ground of wealth and power is the most noteworthy and memorable theme in his poetry. His

poetry not only fights against the women exploiters but also teaches the women to rise for their rights. Keeping in view the whole debate, the research can be replicated as a model for the other writers of the world especially of the subcontinent.

END NOTES

ⁱOriginally Abdul Hai, born in 1921 and died in 1980

ⁱⁱAn agrarian land owner

ⁱⁱⁱ*Classic Poetry Series* published by PoemHunter.com- The World's Poetry Archive in 2012

^{iv}A Hindu girl who died of consumption at a young age

^vA Sikh girl whom Ludhianvi met while he was a student in Lahore

^{vi}An eminent Sikh poetess who admitted to the love affair with Ludhianvi in her autobiography *Raseedee Ticket* (The Revenue Stamp)

Stamp)

^{vii}One of the best-known and most respected playback singers in India whose career started in 1942 and has spanned over

seven decades

^{viii}A famous Indian playback singer who also acted in some Bollywood films in the 1950s and 60s

^{ix}Progressive Writers' Association

^xOriginally Noor Muhammad Rashid (1910-1975), a Pakistani Urdu poet belonged to Progressive Movement

^{xi}Asrarul Haq Majaz (1911-1955) was an Indian Urdu poet. He was known for his romantic and revolutionary poetry. He

composed ghazals and nazms in Urdu

^{xii}Faiz Ahmad Faiz (1911-1984), a notable Pakistani Progressive poet

^{xiii}Habib Jalib (1928-1993) was a Pakistani revolutionary poet, left-wing activist and politician who opposed martial law,

authoritarianism and state oppression

^{xiv}English title of Sahir's first Urdu poetic anthology *Talkhiyaan* published in 1943, at the age of 23

^{xv}English title of Sahir's second Urdu poetic anthology *Aao Ke Koi Khwaab Bunen* published in 1971

^{xvi}English title of Sahir's Urdu film songs' anthology *Gaata Jaaye Banjaara*

^{xvii}English title of Urdu poem *Parchhaiaa*

^{xviii}English title of Urdu poem *Lahoo Nazar Day Rehe Hey Hayaat*

^{xix}English title of Urdu poem *Aey Shareef Insaano'n!*

^{xx}The labour movement was active in the early to mid 19th century and various labour parties and trade unions were formed

throughout the industrialized world

^{xxi}Clara Zetkin was a German Marxist theorist, activist, and advocate for women's rights. In 1911, she organized the first

International Women's Day

^{xxii}Alexandra Mikhailovna Kollontai was a Russian Communist revolutionary, first as a member of the Mensheviks, then from

1914 on as a Bolshevik. In 1923, Kollontai was appointed Soviet Ambassador to Norway, one of the first women to hold

Such a post.

^{xxiii} Simone Lucie Ernestine Marie Bertrand de Beauvoir, commonly known as Simone de Beauvoir, was a French writer,

intellectual, existentialist philosopher, political activist, Feminist and social theorist.

^{xxiv} Mitchell (1940) was active in leftist politics, and was on the editorial committee of the journal, *New Left Review*. She was

Professor of Psychoanalysis and Gender Studies at Cambridge University.

^{xxv} Frigga Haug (1937), a sociologist and philosopher

^{xxvi} Professor Michèle Barrett is a noted social theorist, a distinguished Virginia Woolf scholar and an expert on aspects of the

Social and cultural history of the First World War.

^{xxvii} English title of an Urdu poem *Meray Geet Tumharay Hain*

^{xxviii} English title of an Urdu poem *Chaklay*

^{xxix} A person from Hindu community that lends money on high interest rate

^{xxx} Gentry class

^{xxxi} English title of Urdu poem *Noor Jahan Ke Mazar Per*

^{xxxii} Motherland

^{xxxiii} A yellowish powder used in the Hindu weddings where a groom puts it with his thumb to the bride's coiffure

^{xxxiv} Coiffure of a woman

REFERENCES

1. Ahmad, S.(n.d.). Enigma of Sahir's poetry. Retrieved February 3, 2015, from <http://www.mehraab.com/Article.asp?FilePath=Jan2004\EnigmaofSahirpoetry.htm>
2. Bertens, H. (2003). *Literary theory: The basics*. New York: Routledge.
3. Bressler, C. E. (2003). *Literary criticism: An introduction to theory and practice*. London, NJ: Prentice Hall.
4. Classic poetry series: SahirLudhianvi-poems-. (2012). Retrieved April 12, 2015, from www.poemhunter.com/i/ebooks/pdf/sahir_ludhianvi_2012_4
5. Jafari, A. S. (2004). Preface to the shadows. In *A Complete anthology of Sahir (Kulyat-e-Sahir)* (pp. 163-167). Lahore: Ilm-o-irfan publishers.
6. Jalal, A. (2007). *Self and sovereignty: Individual and community in South Asian Islam since 1850*. Lahore: Sang-e-meel.
7. Komuraiah, A. (2014). Amrita Pritam's The revenue stamp: a realistic story with romantic idealism and imaginary world. *Research scholars: an international refereed e-journal of literary exploration*, 2(4), 394-397. Retrieved from <http://www.researchscholar.co.in/downloads/58-a.-komuraiah>

8. Ludhianvi, S. (2004). *Kulyat-e-Sahir* (An anthology of Sahir). Lahore: Ilm-o-irfan publishers.
9. Mir, A. H. (2006). An exemplary Progressive: The aesthetic experiment of SahirLudhianvi. In *Anthem of resistance* (pp. 152-171). New Delhi: Roli books.
10. Mufti, M. (2004). The wizard of the words: SahirLudhianvi. In *Kulyat-e-Sahir* (pp. 25-30). Lahore: Ilm-o-irfan publishers.
11. Nadia. (2006, October 2). SahirLudhianvi: Articles. Retrieved March 5, 2015, from <http://www.sahirludhianvi.com/blog/index.php/category/articles/>
12. Pandit, P. (2006, October 20). Sahirkiqalam se. Retrieved February 15, 2015, from <http://www.sahirludhianvi.com/blog/index.php/2006/10/20/articles/sahir-ludhianvi-by-parkash-pandit/>
13. Selden, R., Widdowson, P., & Brooker, P. (2005). *A reader's guide to contemporary literary theory* (5th ed.). London: Pearson.
14. Therborn, G. (2008). *From Marxism*
15. Therborn, G. (2008). *From Marxism to post-Marxism?* London: Verso.
16. Wright, E. O. (1994). *Interrogating inequality: Essays on class analysis, socialism, and Marxism*. London: Verso.